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relater of folk-lore than a folklorist, a truthful portrayal of the folk on the stage, not a scientific student of them, — it is the fresh, pulsing life of the people he reproduces. His circle is, naturally enough, narrow. The drama here published in German has in Servian the title "Podvala" (*i. e.* "a sly trick or subterfuge"), which Krauss renders neatly by "Geniestreich." The music to the song in Act III. was composed by V. R. Gjorgjević, who also adapted that to the song in Act IV. from the one used in the Royal Theatre at Belgrade. The melody on page 135 is gypsy and the solo-melodies on pages 136, 138 are folk-melodies. The play gives a good picture of Servian folk-life in the little towns. It has been presented 32 times in Belgrade and 320 times in Vienna, Berlin, and Paris. Dr. Krauss reproduces the portrait of Socrates and two excellent likenesses of Glišić to show that they both belong to the same type, — a type still common in Macedonia, Bulgaria, and Servia, rarer in the towns than in the out-of-the-way country and mountain districts. Glišić is one of the most eminent of all the literary men of Servia, and he is at the same time deep and folk-minded.

A. F. C.

PALAESTRA. Untersuchungen und Texte aus der deutschen und englischen Philologie. Herausgegeben von Alois Brandl und Erich Schmidt. XXIV. BLUT UND WUNDSEGEN IN IHRER ENTWICKELUNG DARGESTELLT VON OSKAR EBERMANN. Berlin: Mayer & Müller. 1903. Pp. x, 147. Price, M. 4.80.

This monograph continues worthily the Palaestra series begun with Professor Schleich's "The Gast of Gy." A bibliography occupies pages vii-x, and the topics treated are: The second Merseburg charm, Jordan charms, "Three good brothers," Longinus charm, "They flow not," Blood and water, Blissful wound, *Sanguis mane in te*, Adam's blood, The blood-charm of the three women, Three flowers, A tree, The unjust man, Jestling wound-charms, etc.

The jesting or humorous charms consist chiefly of those used to children, many of which seem to have been adopted by the latter and given a place in their songs. Stöber, in 1859, called them "innocent, humorous echoes of old charm-formulæ." The baptism of Jesus in the Jordan and the action of the soldier Longinus in pushing the spear into the side of the Martyr when on the cross gave rise to a considerable number of formulæ for stopping the bleeding of wounds, etc. The "three good brothers" appear sometimes as "three good women" in the charms. The "blood and water" formulæ of Christian origin go back also to the incident of Longinus, but hardly the old Teutonic charms of mingling blood and water. Adam's blood is death, Christ's blood life, in many of these old rhymes. The blood-charm of the three women, widespread in the modern folk-literature, does not seem to be so old as its content would indicate. Closely related to it in form and contents is the "three flowers" charm. No direct influence of Greek charms upon Teutonic formulæ for stopping bleeding can be traced, but the late Latin and the German have some close relationships, and

Hebrew-Greek relics of cabalistic formulæ have made their way into German charms. These magic formulæ are known for England in the eighth and for Germany in the tenth century. Three epochs can be distinguished in the development of the Teutonic formulæ: Pre-Christian Teutonic, learned Christian, and popular. In the most of the pre-Christian magic formulæ the real charm is preceded by an epic introduction (this appears in the second Merseburg formula). The Christian epoch gave rise to a new set of charms,—the monks made over or metamorphosed the old formulæ to suit the new religion. But not alone the monks “charmed” wounds and stopped bleeding. Knights were not unfrequently skilled in the care of wounds and employed these formulæ also. These learned formulæ did not make their way at once in the homes of the mass, for there the old heathen charms in mutilated form still lingered (the core of the saying was better preserved than the epic introduction). In the third, or folk-epoch, “charms” appear (a branch of folk-poetry) related to the folk-song, the riddle and the children’s song. In their various travels the “charms” suffer many alterations. Ebermann cites the charm given in this Journal (vol. vii. p. 112) by J. H. Porter from the “mountain whites” of the Alleghanies, used against rifle-bullets:—

Jacob wunt whole gemut,
Shees du vas du wilt,
Shees nur wahr felteren,
Nicht wun vas du den lieben leiden gibst.

Kuhn, in 1859, cites from Westphalia this form of the same charm:—

Jacob wolgemut
Schiess, was du wilt,
Schiess nur Haar und Federn mit,
Und was du den armen Leuten giebst.

The end-rhymes of these formulæ often undergo great change. Variants are sometimes due to localization of the formulæ. The extent of territory in which these charms occur varies from over almost all Europe (like the Merseburg, Latin and Christian charms), to very limited (dialectic) areas,—the tree formulæ and some of the humorous ones are practically Low German. Folk-lorists will be grateful to the author for this very useful and valuable study of “charms” for curing wounds and stopping the flow of blood. It is certainly a welcome addition to the literature of a difficult subject.

Alexander F. Chamberlain.

ANALECTA BOLLANDIANA. Tomus XX. Ediderunt CAROLUS DE SMEDT, IOSEPHUS DE BACKER, FRANCISCUS VAN ORTROV, IOSEPHUS VAN DEN GHEYN, HIPPOLYTUS DELEHAYE et ALBERTUS PONCELET, Presbyteri Societatis Iesu. Bruxellis. 1901. Pp. 496; 161–304.

Id. Tomus XXI. Bruxellis. 1902. Pp. 463; 305–480.

These well-filled volumes testify to the learning and wide reading of the Jesuit editors of the Bollandist *Analects*. Of particular interest to the folk-lore are: Catalogus codicum hagiographicorum græcorum bibliothecæ monasterii Deiparæ in Chalce insula (vol. i. pp. 45–70) in which some 110